**SUMMER 2008** **DIRECTED STUDIO PRACTICES**

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**COURSE DESCRIPTION** This independently directed inter-disciplinary studio-seminar course gives MFA students the opportunity to develop a summer studio project within a framework for observation, development, research, conversation, & critique. The intention is for you to develop your studio work and/or develop research which contributes to your on-going areas of investigation and practices.

**SCHEDULE** Since many of you may be working or traveling, the course proposes a flexible structure, although attendance is mandatory for the two weeks of presentations in April & August.
**We will meet, starting at 10 a.m. every day through to 4:30 p.m. (with a lunch break) over a two week period:**
**-a week in April** (from Monday, April 21st to Friday, April 25th)
**-& the last week of August** (from Monday, August 25th to Friday, August 29th).

•**In the last week of April, Monday the 21st to Friday, April 25th**, we will meet as a group to set out the studio/research proposals for the summer, starting Monday, April 21st at 10:00 for an introduction to the course, followed by student presentations throughout the week. I suggest studio presentations, to give us a sense of your art practice, introducing the possibilities of your summer proposal to the group, along with your working environments and processes and work over the last year (September 2007 through April 2008) along with work prior to the MFA program. At the end of the week, we will have an overview and presentation by the professor for the course, and with a professor and curator from the Art History Department at Concordia University, Alice Ming Wai Jim, for a presentation on biennials.
•**May 12th**, a written proposal for the Summer project to be developed in consultation with the professor after the April presentation, from one to two pages, is due, along with your writing on someone else's artwork within the course group, from one to two pages.
•**At the mid-term, at the end of the last week in June (no later than June 26th),** a formulation of two questions around the problematic for your developing summer studio project, with visual & or audio materials of work in progress attached.
•**At the end of the summer, in the last week of August, Monday, August 25th through Friday August 29th,** individual presentations from each student will form the basis of the discussions. A field trip to DHC is in the planning, with a show on the work of French artist Sophie Calle, and with conversations with the staff at DHC.

**COURSEWORK REQUIREMENTS**
•A studio-based project, extending and exploring the framework of your artistic practice--whether that is research, intensive studio time, experimentation--to be developed over the summer and presented at the end of August.
• A one hour presentation during the last week of April around your studio practice/concerns to date, building out from the work over the Fall and Winter terms, towards the articulation of a summer project. A one to two page written proposal developed in consultation with the professor after the April presentations for the summer project is due May 12th, giving intentions and directions for the summer period, with schedule, project plans, theoretical and historical links in terms of studio and/or research activity.
•Writing on someone else's work within this course group of students, preferably on someone's work outside of your field of inquiry within artmaking, to enhance the inter-disciplinarity of the course, with observations made from the first presentations at the beginning of the summer (April 21-25th, due May 12th, with a draft to be given to the person whose work you're writing on be given followed by a process of feedback from that person and any necessary adjustments; final copy to the professor and to the person whose work you're writing on. Length: one to two pages total, with observations, questions, description of the work with your sense of the intent of the work embedded into the description.
•At mid-term, by the first week of June (no later than June 26th), presentation *via email* to the professor and to the students in the class of your problematic within the summer project, composed of two questions leading you through your developing studio-based project, with visual & or audio materials of your explorations attached.
• Presentation of your summer project during the last week of August, with documentation, along with a two page statement on the studio project and processes over the summer. Notes on the documentation: consider artforms you might not have previously worked with to expand your practice and as a way of translating and representing your summer project within a medium other than the one you've primarily been working within--drawing as notation, video as drawing, maquette as possibility, photo as trace of a process, print as inquiry, artist book as document, artist writings as manifesto, artist interviews, and so on.

**STUDIO/SEMINAR ATTENDANCE** The intention of this studio is for the student to intensify and further develop her/his studio practice. The sessions in this summer course focus on the development of studio practice, through a variety of strategies: presentations, critiques, a field trip, and discussions. Students are expected to arrive to class on time. Attendance is mandatory. *Absenteeism will be noted in grades.*

**EVALUATION CRITERIA** *Students will be evaluated on the basis of the development of the summer studio project. Commitment and discipline, along with the ability to carry out the individually proposed project, in terms of research and/or studio practice, will be of critical importance in the assessment. The experimentation, risks, along with possible failures or successes along the way, are part of the development of a studio project methodology; the response, the adaptation to circumstances, along with the process of development of the art project are the elements being traced within the project and which will form the basis of the evaluation. Additionally, it is crucial to participate in the conversations around the work being presented.*

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| 25% | Project proposal (oral and written), mid-term report with two questions and documentation |
| 50% | Individual studio project, including quality of final presentation and documentation |
| 25% | Active class participation/contribution (includes writing on someone else's work) |

**GRADING SYSTEM**

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| A+ | B+ | C |
| A | B | F (Fail) |
| A- | B | F-ABS (Fail /Absent) |

Please note: If a student receives a C grade for a course, that student will be placed on probation with the view to evaluating the student's performance in the graduate program. If any student receives a second C, this will result in dismissal from the graduate program.

**SYLLABUS**

**Session 1, April 21-25 (all sessions start at 10:00 a.m.)**

*Monday, April 21st,*

-10 a.m. Introductions, Course Outline, Overview of Summer schedule, Organization and schedule for presentations; Conversations: Studio Art Practices—Research & Inquiry.

*Reference*: "Art of the Possible:, An Interview with Jacques Rancière by Fulvia Carnevale & John Kelsey," *Art Forum* (March 2007), pages 256-259. http://artforum.com/inprint/id=12843

-1:30 through 4:30 p.m. Two student presentations, one hour each

*Tuesday April 22, Wednesday April 23 , Thursday April 24th, starting at 10:00* Four student presentations each day, one hour each

*Friday, April 25th*

10:00 a.m. Professor's presentation + conversations about the projects.

1:00 – 3: 00 p.m. Alice Ming Wai Jim, a professor in the Art History Department & curator, will give a presentation on her observations around biennials, which is a subject of interest for her research activities as well as one of her course offerings at the graduate level.

*Podcast reference* for the session on biennials: "When fairs are foul: Curator Jens Hoffmann on the current state of the art world," *Canadian Art* on-line http://www.canadianart.ca/online/audio/2008/03/13/jens-hoffmann/

*Reading*: Jens Hoffman, "Archaeologies of the Present: A curator's view of the scramble for influence among biennials, museums and art fairs in today's art world, " *Canadian Art* (Spring 2008), pages 68-71.

**Session 2**—Mid-term check-in, due last week of June *by email, no later than June 26th* (to be sent to the professor and to the students in the class). Presentation of your problematic for the developing summer studio project, with two key questions which refine and clarify, or alternatively, which complicate and add complexity to the project, with visual and/or audio materials attached.

**Session 3—August 25-August 28th (all sessions start at 10:00 a.m.)**

*Monday, August 25; Tuesday, August 25th; Wednesday, August 26; Thursday, August 27th; Friday, August 28th*: Presentations & Final Critiques, plus a proposed field trip to DHC.

**Further Reading**

Also of interest for further reading in the same issue of *Art Forum* (March 2007) with the feature on the work of Jacques Rancière and its relationship to contemporary art are the following texts, with the ones available on-line indicated below: "Introduction," Kristin Ross **http://artforum.com/inprint/id=12842.** "The Emancipated Spectator," by Jacques Rancière. The responses by artists to Jacques Rancière's work include texts by Paul Chan. "Fearless Symmetry," Liam Gillick, "Vegetables," and Thomas Hirschhorn, "Eternal Flame," http://artforum.com/inprint/id=12846